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Joseph M. Schenck
presents
NORMA TALMADGE
in
"THE SIGN ON THE DOOR"
A First National Attraction

True

Adapted for the screen by Mary Murillo and Herbert Brenon from the play
of the same name by Charming Pollock.

SEP 28 1921

Produced under personal direction of Herbert Brenon
Photographed by Roy Hunt
Technical Director -> Willard M. Reinick

CAST

Ann Hunniwell)	Norma Talmadge
Mrs. "Lafe" Regan)	
"Lafe" Regan		Charles Richman
Frank Devereaux		Lew Cody
Colonel Gaunt		David Proctor
Ferguson, Devereaux's valet		Augustus Dalfour
"Kick" Callahan		Mack Barnes
Helen Regan		Helen Weir
Alan Churchill		Robert Agnew
Marjorie Blake		Martinie Burnlay
"Rud" Whiting, the District Attorney		Paul McAllister
Inspector Treffy		Lew Hendricks
Bates, Regan Butler		Walter Bussel

SYNOPSIS

Five years before the beginning of the story, Ann Hunniwell, a pretty young stenographer, goes with Frank Devereaux, son of her employer to a questionable cafe in New York.

In a private room, Devereaux makes love to her and while repulsing him, their waiter enters with a message that a man down stairs wishes to see him. While Devereaux is gone, the waiter, convinced of Ann's innocence, warns her that the police are raiding the place. She is unable to get away before Devereaux returns and when the raid takes place, both are arrested. A newspaper reporter takes a flashlight picture of the scene, but Devereaux buys the negative from him.

Five years later, Ann is the wife of "Lafe" Regan, a man of high character and social position. Her stepdaughter, Helen, for whom she has great affection, has become infatuated with Devereaux, recently returned from France where he has had an "affair" with the wife of a superior officer, Captain Gaunt, Regan's best friend. Gaunt, arriving from France to kill the seducer of his wife, telephones Regan in his New Rochelle home, of his intention. Lafe starts immediately for New York to calm him. Ann, meantime discovering that Helen is to dine at Devereaux's apartment, rushes to Devereaux's rooms and arrives before Helen, delayed by an accident.

Regan, having persuaded Gaunt to remain at his club, comes to Devereaux's rooms to thrash and order him, Devereaux, out of the country. Ann avoids her husband by slipping into an adjoining room.

Devereaux, angered at Regan's action, gives him a false version of the cafe episode, bringing the flashlight negative to prove his statements. Unable to endure more, Regan shoots Devereaux with the fellow's own pistol.

Concealing his connection with the crime, Regan leaves, and takes a placard "Not To Be Disturbed" on the outside of the door, which Devereaux was accustomed to do when he wished to be left alone.

But Ann is locked into the apartment, so that she will be accused of the crime and to shield her husband, she calls for help over the telephone and upon the arrival of the police, pleads self-defence. Whiting, the district Attorney disregards her statement. He sends for Regan. In an absorbing scene in which Ann reiterates her guilt and Whiting examines the picture Devereaux had retained, the truth comes out when Whiting states that the waiter who had sought to aid Ann in the cafe Mazarin the night Devereaux took her there is himself who in that disguise was looking for evidence on the place. Knowing Ann was innocent then, and believing her equally guiltless now, and sympathizing with Regan, the play ends with the District Attorney voicing his positive opinion that on Regan's plea of "Self-Defence" no jury will convict him.

ASSOCIATED FIRST NATIONAL PICTURES

SEP 28 1921 ✓

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TITLE PAGE

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THE SIGN ON THE DOOR ✓

Adapted by Mary Marillo and Herbert Brenon.

Directed by Herbert Brenon!

Photographed by Roy Hunt

A Photoplay in seven (7) reels.

Author - Joseph M. Schenck, U. S. A.

There'll be a Franchise everywhere

SPECIAL REPORT

The National Board of Review of Motion Pictures

70 FIFTH AVENUE
NEW YORK CITY

To.....Associated First National Pictures, Inc.

Gentlemen:

We wish to advise you that the majority comment on your photoplay
"ONE ARABIAN NIGHT"

reviewed by The National Board of Review on.....July 22, 1921.....
was as follows:

ENTERTAINMENT VALUE.....UNUSUAL.....EDUCATIONAL VALUE.....EXCELLENT AS ARTISTRY

ARTISTIC VALUE: Dramatic interest of story.....UNUSUAL.....Coherence of
narrative.....EXCELLENT.....Acting.....EXCEPTIONAL.....Photography.....EFFECTIVE
Technical handling.....DEPT AND SURE.....Costuming (if period pro-
duction).....EFFECTIVE.....Atmospheric quality—Scenic setting.....EXCEPTIONALLY CONVINCING
Historical value (if period production).....UNUSUALLY INTERESTING FOR ITS TREATMENT
OF THE ROMANCE PERIOD OF ORIENTAL FICTION.

GENERAL COMMENT: THIS VIVID, SWIFT-MOVING PICTURE IS THE PEEZ OF ORIENTAL DRAMAS
ON THE SCREEN. IT HAS THE TRUE ATMOSPHERE OF AN ARABIAN NIGHTS' TALE AND
MUST RANK AS ONE OF THE EXCEPTIONAL PHOTOPLAYS OF THE YEAR. IT HAS BOTH
DRAMATIC INTENSITY AND COMIC RELIEF OF AN UNUSUAL ORDER. THE ACTING OF
ROLA HENRI MAY BE SAID TO BE THE FINEST AND MOST CONVINCING OF HER CAREER
BEFORE THE AMERICAN PUBLIC AND THE SUPPORTING CAST IS ONE OF GREAT ABILITY.

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ENTERTAIN
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MORAL EFFECT—This applies
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